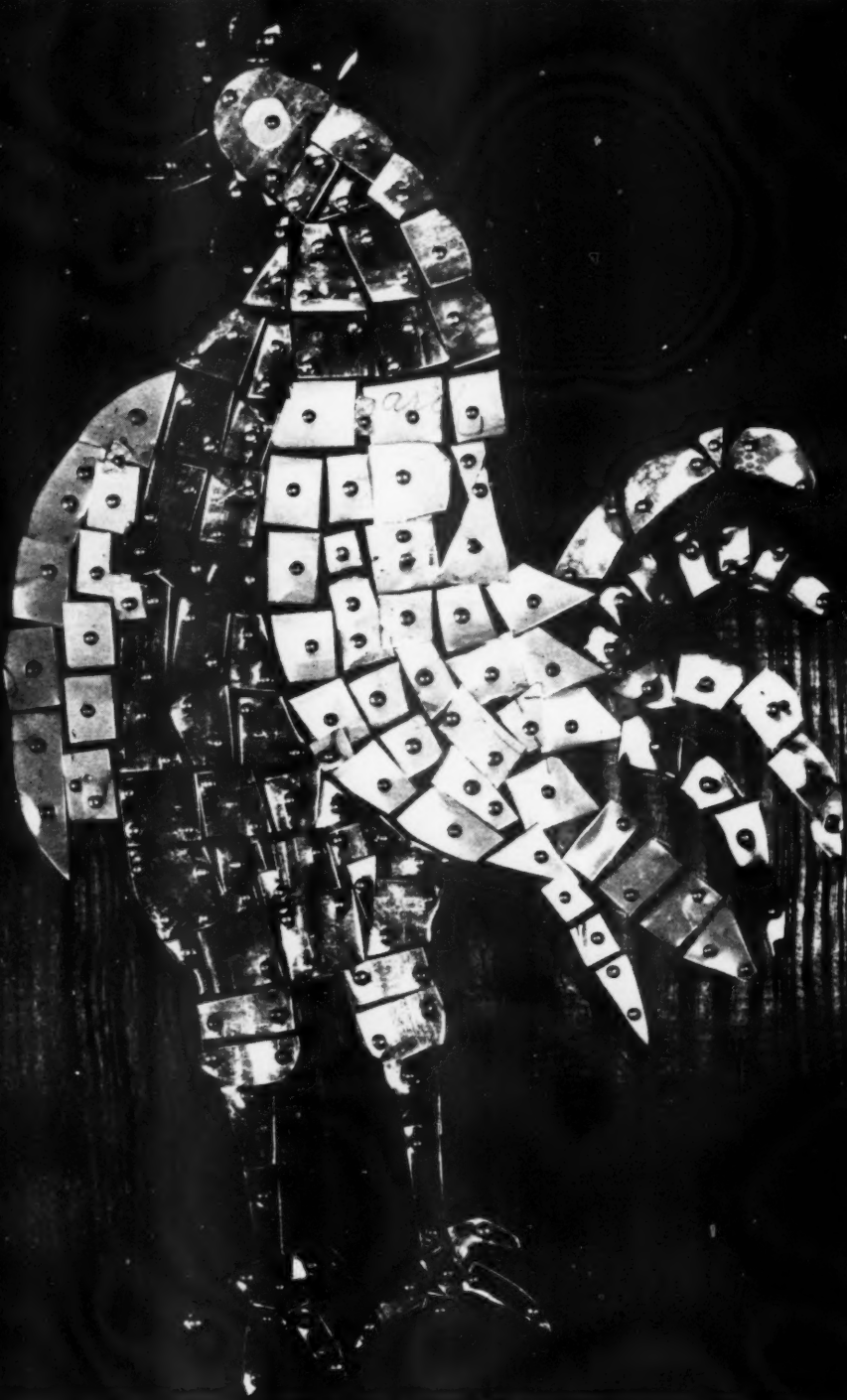


ARTS AND ACTIVITIES



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By ALEX L. PICKENS

Associate Professor of Art Education
University of Georgia, Athens

■ Plans to send U.S. teachers to Africa in the 1961-62 school year are being worked out by a group of foundations, educational institutions and the federal government. More than 400 teachers will be sent to Nigeria and the East African countries of Uganda, Kenya and Tanganyika in the initial effort. The Carnegie Corporation of New York, the Ford Foundation, Columbia University Teachers College, the African-American Institute and the International Cooperation Administration are involved.

■ A recent NEA research report stated that duty-free, minimum lunch periods for teachers are provided by law in only four states: California, Illinois, Massachusetts and Ohio. A Pennsylvania law which is enforced by the State Department of Labor and Industry applies to all women employed for more than five hours a day.

■ Why can't "mamma" dress decently when she comes to school? The Birmingham (Alabama) Education Association Bulletin offers a full year's subscription to any employee of the Board of Education who can devise a plan to encourage mothers making pop calls at school to dress appropriately.

Says the Bulletin: "While teachers and principals are making every effort to have pupils dress suitably, even going to the extent of sending pupils home to change a suggestive or boorish outfit, a mother will pop into the school wearing slacks (that often do more than suggest), with hair in curlers and portraying general untidiness that every pupil knows is not allowed in school. An apology to the teacher doesn't satisfy the students."

■ Pittsburgh schools have saved \$200,000 in the past year by quietly cutting thousands of dollars from the routine costs of educating the city's 78,000 children.

H. H. Rothrock, business manager of the system, believes that "in time we can save as much as \$400,000 a year, maybe even \$500,000". Some of the money saving changes are: closing low occupancy schools; reducing cleaning forces and increasing work loads for those remaining; and washing windows three times a year instead of once a month (which saves \$58,000).

Other areas of the country are also tightening their budgets. In Santa Fe, New Mexico, Superintendent **Irvin P. Murphy** has proposed a 13-point austerity program to hedge against an anticipated failure in school tax collections. Among its principal points are to suspend all activity for the poly-technical training center to save \$68,000, regard all salary schedules as guides not guarantees, hire no new personnel and

drop one each from the maintenance, office and traffic police at mid-term and cancel in-service training programs for teachers.

■ Elementary school children must be taught how to read a textbook says **Dr. Harry Johnson**, director of the University of Omaha Reading Clinic. "We teach our youngsters how to write expository material but we confine their reading to narrative writing. Story books are even used to teach grade school science lessons," he said.

"The U.S. is not going to step up production of more capable young scientists until something is done about teaching children to read textbooks.

"The time to teach expository reading is in grade school and it can be taught," he emphasized. Dr. Johnson suggests two methods. First, the child must be taught to read with a clear question in mind if it is nothing more than "what is the main idea?" Secondly, the child must have plenty of practice with expository material and the teacher must constantly make him aware of his progress, charting it if necessary.

■ Reading speed of sixth-grade children tends to vary with the purpose for which the reading is done, according to Professor **J. Harlan Shores**, University of Illinois.

In experiments conducted with children in a semi-rural locality along the southeastern coast of the U.S. he found that there is no relationship between speed of reading and ability to comprehend. When reading to keep a series of ideas in mind and in sequence children who take more time to reread and answer questions make higher comprehension scores. Good readers do well whether reading for the main ideas or to retain ideas in sequence.

■ **Ruth N. Wild**, art teacher in the Buffalo Public Schools, was a regional winner in the Ralston Purina Teacher Awards Program. The award, a two-week NEA tour through six New England states, was given for the creative and imaginative use of the John Gunther "High Road" television program in the classroom. Miss Wild, who frequently writes TV scripts and currently produces and coordinates two local TV series, was the recipient of a Ford Foundation Fellowship Grant in 1954-55 to study the role of the creative arts in the field of educational television.

■ New York state labor official **Harold C. Hanover** says that future manpower requirements will be qualitative rather than quantitative. He contends the compulsory school attendance age should be raised to 18 years and warns against "quickie" vocational courses.

■ **Adam C. Powell, Jr.**, (D-NY), chairman of the House Education and Labor Committee, is working on a youth peace corps proposal for sending trained young Americans to help new nations.

■ The Virginia Commission on Public Education recently completed a state tour seeking citizens' complaints or recommendations about schools. The most common complaints were:

- (1) Elementary school libraries are below par and existing facilities are being improperly used as classrooms.
- (2) Elementary schools aren't doing enough for either the bright or retarded children.
- (3) Summer schools should be financed by state rather than local funds.
- (4) There is not enough emphasis on physical education in elementary schools.
- (5) Elementary classrooms are overcrowded.
- (6) Many teachers are not qualified in their subjects.

■ Member industries of The Crayon, Water Color and Craft Institute designated March, 1961 as the first Children's Art Month, and followed up the idea with a highly spirited promotion and public relations program, in all media.

Foremost among the

(continued on page 42)



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VITALIZING TEEN-AGE ART EX

Adolescence may be richest time in student's art life if serious happy art teacher sets spark to creative fire. It will glow and spread for years.



Pencil drawing knows no age barriers but high school students seem especially ready to learn and appreciate contour. They draw by looking carefully at model and seldom at drawing paper.



By **SR. MARY JOANNE, S. N. D.**

Art Department
Central Catholic High School
Toledo, Ohio

The teen-ager can be made so aware of the inexhaustible sources of tools, media and techniques that his creative expression will ever take on a fresh look and a depth of personal meaning. Technique for technique's sake is taboo! The adolescent as a person has a message to convey and we, as art instructors, have the happy privilege of assisting him to give birth to a new and wonderful idea. The teacher's job therefore is twofold: (1) to make available as many tools and materials as possible and to demonstrate basic uses and the care of these and (2) to excite the students' imagina-

tion by a well-rounded list of stimulating suggested topics and a continuous joyous challenge to meaningful expression.

DRAWING SHOULD BE MEANINGFUL

In our high school, we find that the sooner the students explore a *variety* of tools, the more expressive become their drawings. Techniques introduced gradually are contour with pencil, contour with ball point, sketching with pen and ink, stick and ink or tempera, cardboard and ink or tempera, mixed media with brayer, a dozen crayon techniques and still others. The paper used may be simple newsprint, or even printed news (the gray ad section) and printed magazine pages, inexpensive manila, gray bogus and white drawing paper. As soon as possible the students begin working outside of art class in sketchbooks and these are periodically reviewed.

CONTOUR DRAWING

Early drawings are made by posing a model from the class and using the contour method. Students soon learn the value

ART EXPRESSION

ART PROGRAMS
ARTS AND ACTIVITIES
APRIL, 1961



of concentrating on the model and drawing by looking carefully at the person and seldom at the drawing paper. Each student interprets the same model according to his location in relation to the model, his personal reaction and grasp of the contour method. Gesture and feeling produce character in such drawings. The student becomes aware of his achievement and sensing the value of "contour" adopts it for later use.

The effectiveness of the last assignment at the end of the school year proved for us the value and expressiveness of contour drawing. All materials had been cleaned and stored away or taken home for the vacation months. With each class in session for an hour and a half, we asked the students to do a composition of their choice with ball point on newsprint. Anyone wishing to use a live model or any object in storage in our display cases was at liberty to do so. Such a culminating assignment was rewarding and revealing. Many of the drawings showed a depth of thought and a grasp of true creative effort.



Typical of high art quality in teens' culminating drawings are "Awareness" (top), "Farm", three heads, facing page.

MORE MEDIA AND TECHNIQUES

TEEN-AGE ART Part 2



Once the student has had sufficient practice in contour drawing to convince him of its value, he should be exposed to as many as possible other tools and their uses.

CARDBOARD AND INK

Cardboard of varying plies or thicknesses cut in numerous lengths and widths becomes an art "tool". The new tool is dipped in ink or tempera (or painted along the edge) and used for imprinting a line which is repeated continuously in getting the "sketch" of the model. One can change from longer to shorter lines and vice versa by varying cardboard sizes, depending on the effects desired. Longer pieces of cardboard are excellent for architectural drawings. No effort is made to have the lines meet as cardboard has its own character, which the youngster soon discovers.

STICK AND INK

Even more effective than pen is the use of sticks for drawing. These may be skewers, sharpened pen

Student improves drawing of hands by working out characterful solutions in stick and ink, contour, cardboard and ink. The latter are media for pose of fashion model found in one student's sketchbook.



holders, bamboo sticks or small twigs which have both a thin end and a thicker one. Needless to say, there is a greater educational value if the students think of new "old" tools to use and bring them to the art class themselves. A tote tray (a simple long cake or roast pan) can be labeled and made easily available for the deposit and use of such tools. Our tray contains cardboard pieces of various sizes, lower sticks, corsage sticks, bamboo sticks, twigs, toothbrushes, combs, old penholders and brush handles sharpened at the end. Another tote tray contains an endless accumulation of textural materials for rubbings and brayer technique: small pieces of perforated aluminum, corrugated plastic, rubber rug, tooled leather, yearbook cover samples, metal shapes, cardboard shapes, burlap (different weights), yarn, string, rope, textile leather, screen, sandpaper, paper clips, etched metal, etc. The students constantly add to the collection.

RUBBINGS

The imaginative student who may have helped to contribute to the above supply will explore the endless possibilities of rubbings either with crayon or with brayer and printer's ink. Kathy who found difficulty in producing finished work with drawing tools produced a charming bird composition through a rubbing of a string drawing. Dropping a piece of string on the table, she kept manipulating it till she had the bird and flower arrangement. Laying a piece of newsprint carefully over this, she used a crayon on the side and some pressure to secure a rubbing of the string drawing. The finished design has a rhythmic movement characteristic only of this technique.

Brayer imprints are made in a similar manner and any variety of textural materials may be used under the paper. The brayer is inked in the usual manner as for a linoleum block print or paint may be applied with a brush directly on the roller. The brayer is then rolled on the paper to bring out the textural imprint.

MIXED MEDIA

Once the students have been introduced to a variety of tools and techniques, a teacher's enthusiastic stimulation can get them to explore a number of possible combinations and even entirely new approaches. Janet combined crayon rubbings on corrugated plastic with a finished drawing in cardboard and ink. She wished to do a familiar subject ("Baptism") by using a new "other-worldly" approach instead of the trite interior of a church.

The "mixed media" technique may sometimes be alternated with any of the previous methods used. But always the child himself should decide which will most effectively express what he is trying to say at the moment. He may wish to improve his drawing of feet and hands, for example, and then interpretation of numerous good photographs should help. Again the vital question is: which tool and which process will best convey my idea? Each student makes his own decision or works out several solutions each in a different technique.



"Baptism", top, is cardboard-ink drawing over crayon rubbing. Silkscreened design over brayed paper creates Christmas card, center. Boat sketch is cardboard-ink over water color wash.

Water color takes on new dimensions as medium for teen-agers who add to it sponge application, mix it with milk, touch it up with inked sticks.



A NEW VIEW OF WATER COLOR

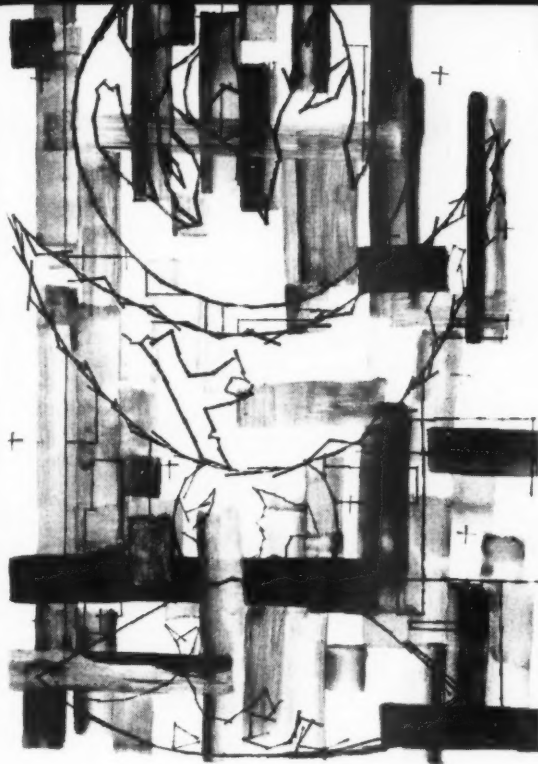
**TEEN-AGE ART
Part 3**

I can think of no reason why water color should not be used in the first year (except possibly cost) but we concentrate on it as a second-year painting medium. We have a number of planned activities to stimulate the students, who eventually make their own choices of the manner for executing a water color. For problem number one, we saturate a large piece of newsprint with a wet sponge so that the paper adheres of itself to the drawing board. The students do any subject and work freely with brushes loaded with intense color. We stress the fact that water color dries much lighter in value. While the paper is still damp, finishing touches are made with pen or stick and black ink. These papers are pressed even before they are dry between drawing boards until the next day, then displayed. The students often find the wrong side of the newsprint as interesting as the right side.

For water color problem number two, we introduce the students to water color paper and explain the value of the



Girl's head is example of bright water color drawing on saturated paper. "Parrot" has brilliance and transparency due to use of milk with color. Both are finished in ink.



Introduction of water color paper teaches value of rough grain. Some students moisten it first, others use it dry and all use ink for adding detail. "South Pacific" scene is one result. Abstraction, left, is brilliant-hued color and milk applied with strong straight strokes of sponge.

rough texture. Having a vase of flowers available as a still life model, we found the color and texture stimulating. Some youngsters moistened the paper first, others used it dry and almost all used pen and ink or brush and ink for added details.

"South Pacific" was our next problem. For this we needed almost no immediate stimulation. Many had seen the film and all had read the play as an assignment. We had the record album in the art room and played the music as we painted. The painting was direct, free and rhythmic. The action was accentuated by stick and ink, pen and ink or cardboard and ink. A display of the finished water colors (an example by Margo Essi appears below) was good advertising for our school operetta.

Probably the most fascinating of all water color problems was the one we did next with small pieces of sponge and milk instead of water. The milk gives a brilliance and transparency impossible to attain with water. We sug-



gested long (at least not too short) strokes in an abstract manner, still keeping definite subject matter in mind. Again, cardboard and ink proved to be an excellent medium for finishing the drawing.

As a variation from the previous painting we combined milk and water color with collage. Most students have used milk as fixative for chalk, but it comes as a revelation to find that paper adheres to paper with milk as a binder. The painting itself is done much like the previous one with the added feature of torn or cut shapes from the black and white pages of magazines. These are attached to focal points in the painting and should be part of the design as a whole. The sponge, water color and milk can be painted beneath and on top of the added pieces.

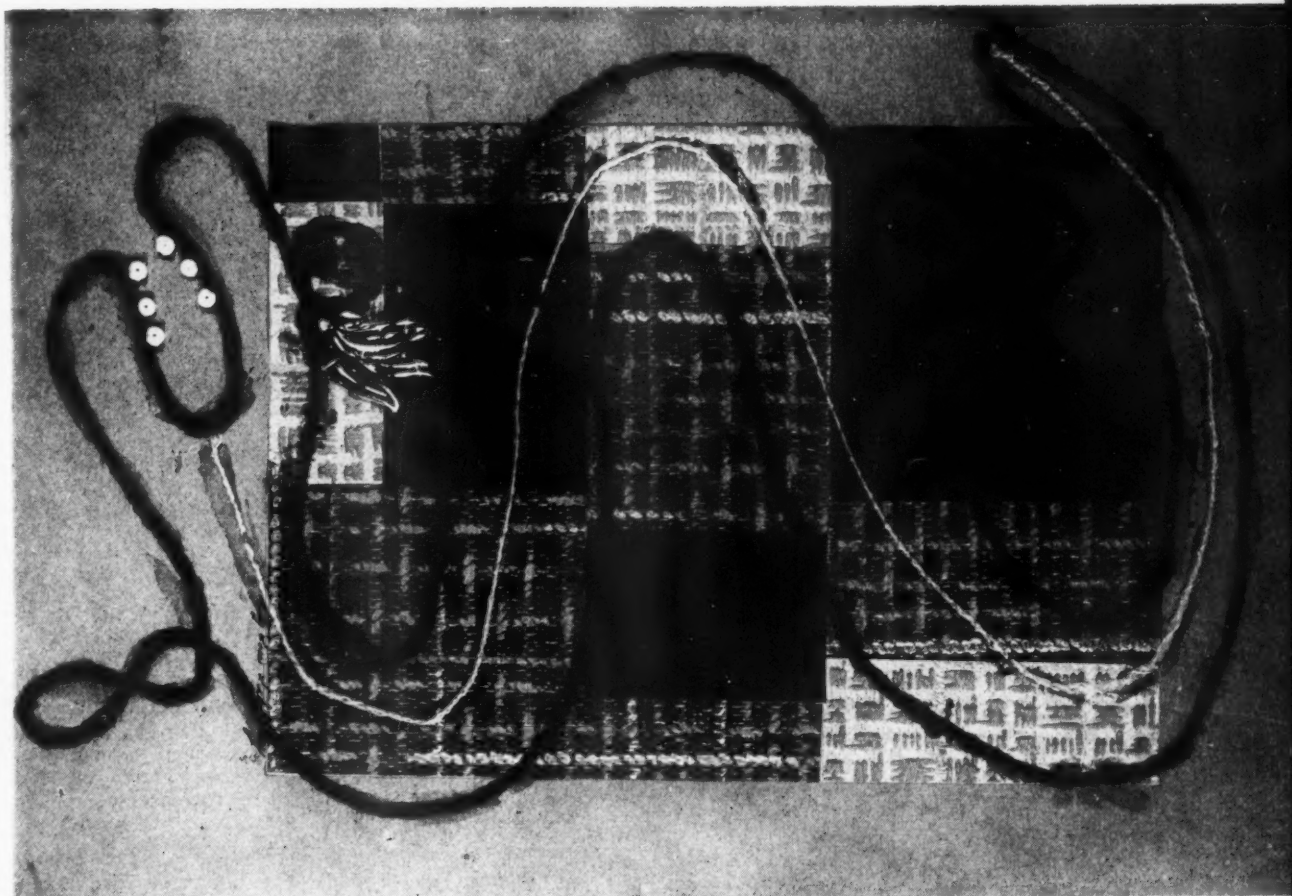
For a later problem in this medium each student selected a good large photograph of a human figure, preferably a closeup of a face: *Life* magazine has a good assortment. This was simply a take-off. An *interpretation* of the photo was the challenge for creating a new and personalized character. This was finished in line with black chalk or charcoal dipped in the milk. Finished results showed a real insight into character.

In these water color and milk projects, we used ordinary drinking milk because it was easily available. I am sure one could use buttermilk, canned milk or even powdered milk as a substitute. What is important is the growth in vitalized expression in our teen-agers through the use of a stimulating medium.



Milk and water color naturally combine with collage (left) as paper adheres to paper with milk as binder. Closeup of face clipped from magazine, below, serves as take-off and new personalized character results. Finishing touches over paint are black chalk dipped in milk.





ANOTHER WAY TO HELP THEM GROW

Once confident of their freedom, students select media and methods to express their ideas most effectively and in terms distinctly their own.

TEEN-AGE ART Part 4

"Collage" comes from the French word "coller", to paste. One might simply paste paper to paper or use the whole gamut of materials that can be pasted on cardboard to make a well-designed collage. Our first-year students did the story of "Archangel Michael and the Dragon". They used rectangular shapes of textured wall paper as a background, and yarn, buttons, beads, etc. for a drawing of the characters.

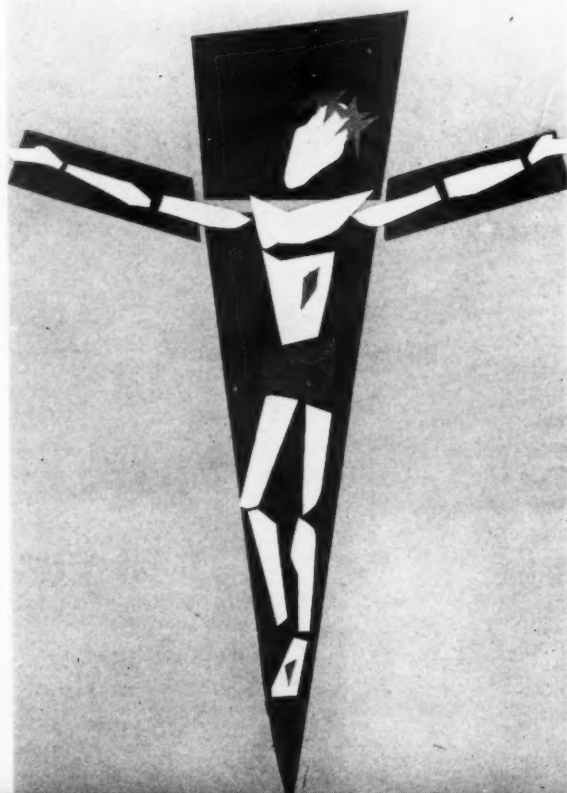
Second-year students did a series of collages—simple designs in cut or torn construction paper and/or colored or printed magazine pages. The designs may be non-objective, or specific subject matter, such as Mickey's "Still Life" and Mary's "Architecture" which show simplicity of structure, color, value and arrangement. In fact, it is just this ease in arranging and rearranging cut shapes that holds great value in developing design through the medium of collage.



Advanced art students can do wonderful things with limited material and limited time. A need for a new large crucifix instigated one problem. (I find that some of our best work is done under pressure of time.) So the one and one-half hour test period at the end of one six weeks' term was used for "extracting" good designs for crucifixes. Besides a small expressive ink sketch, each student was asked to do a large collage with few or no details using paper from our scrap drawer only. Needless to say, there were many unique contributions and we found it difficult to make the final choice of the cross and corpus to be used for our own handmade crucifix.

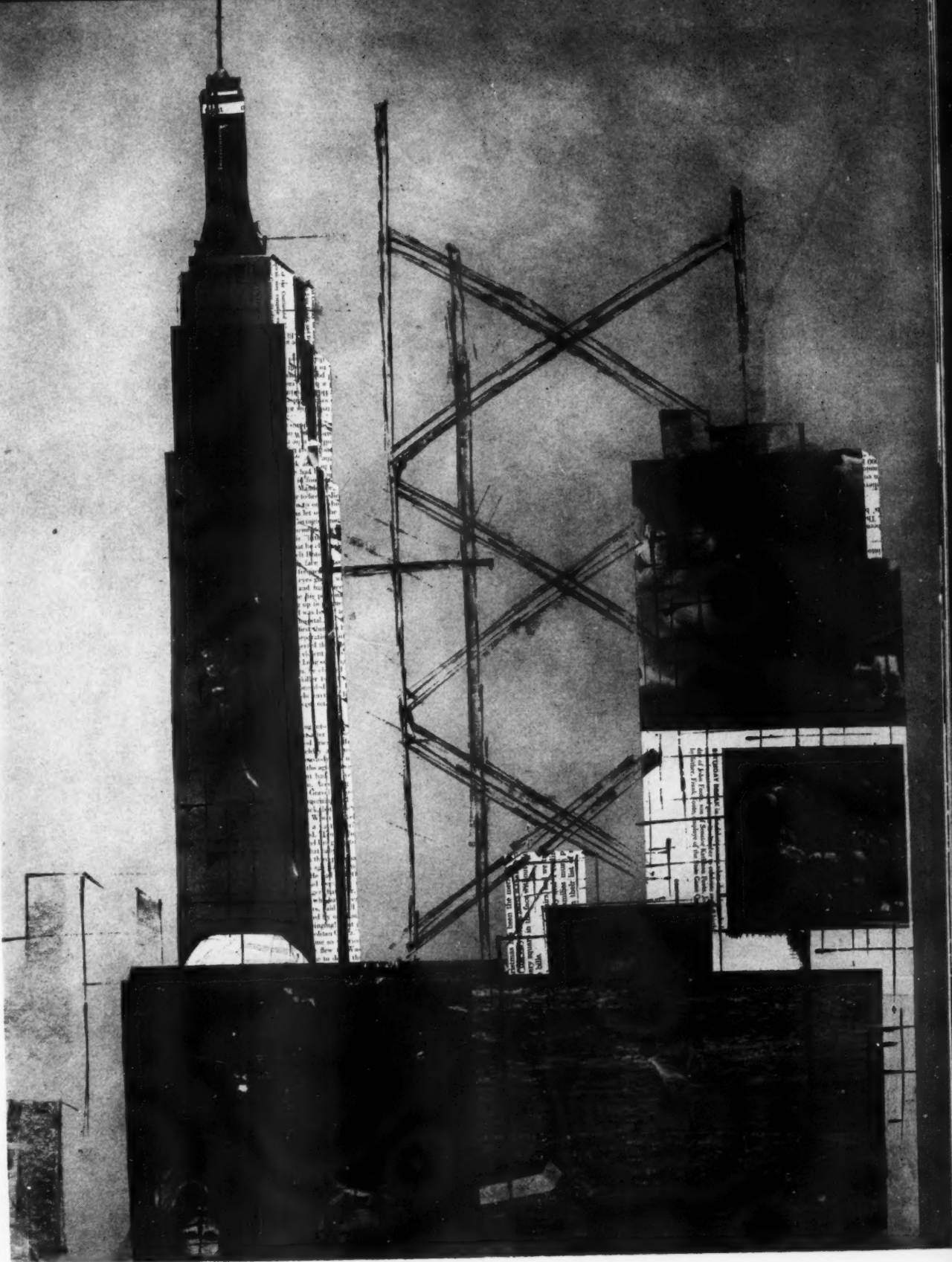
Yes, the possibilities for growth in significant expression in high school are endless. A spark of enthusiasm from a serious and happy art teacher can keep the creative flame aglow and spreading for years. ■

Ease of arranging cut shapes helps students learning design. "Still Life" and "Architecture", left, show simplicity of structure, color, value and arrangement. Crucifix, below, grew in one and one-half hour test period at end of six weeks' term. Facing page, collage and cardboard-ink drawing combine to say "Skyscrapers".



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In art class we started to make things out of toothpicks and I just kept on working. I made designs of different things. First of all, I started on one design. I thought of others I was going to make and just added different designs. There are certain braces that hold the whole thing. There are three main braces on it that hold it up straight. I don't have a name for it, but the others call it a "Something".

Stuart Greeter

Age 12, Grade 6
Central School
Lake Geneva, Wisconsin



Operation darkroom, right, follows pressing of nature specimens in latticed metal press, above, and trial design arrangements on manila paper. In darkened room selected designs are eased onto light-sensitized Dri-print paper, placed on cardboard and unit is covered with glass sheet.



Shall we try DRI-PRINTING?

"Magic printing" is what the children call it. Into a large-mouthed jar goes an olive jar, ammonia, Dri-print paper and presto! We've made a print.

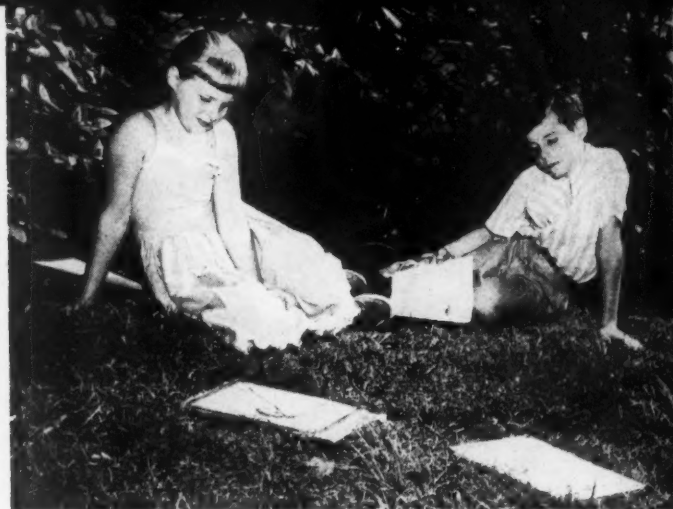
By RUTH M. FREYBERGER

Associate Professor, Department of Art
Illinois State Normal University
Normal, Illinois

At one time the word print meant wood block, etching, engraving, lithograph, serigraph or linoleum cut. Today art educators use the term in a much broader sense. Printing processes used in the classroom include many diverse types. There may be vegetable or object printing, usually executed in an allover repeat pattern. There are many types of monoprints printed from glass or metal sheets, those made from cardboard, impressions in soap, clay and plaster, or by printing with string, brayer and sponge.

A type of print children enjoy making, one that combines the love of nature and the outdoors, one that is easily used both in the classroom and outdoors, that requires few purchased materials and that gives all children a chance to be truly creative regardless of their various abilities is the "Dri-print". This versatile printing process uses light-sensitive paper, an inexpensive ammonia developing solution, plant specimens and the ever-present enthusiasm of children.

The process is simple. Several days before you want to make your prints, start to collect interestingly-shaped leaves, flowers, grasses and weeds. The leaves should be of varying sizes. The smaller ones are better than large ones. Also, those leaves having greatly indented outlines such as the maple and oak are better than the more solid types. All



Unit is exposed to sunlight until paper turns white. Enthralled boys, below, see print emerge when exposed paper is placed in jar permeated with ammonia fumes.



kinds of fern are good. So also is the wild carrot. Do not use the fine asparagus type for light shatters too readily around it.

Queen Anne's lace is one of the best wild flowers to use, for the light is able to penetrate easily in and around the tiny clusters of petals. If the flower is too solid, light cannot move through the petals but only around the outside edges. The resulting printed shape is too heavy and lacks grace and rhythm.

The collected specimens must be pressed soon after they are gathered. Do not use any that have withered. Several types of presses are good to use. A good type of flower and plant press may be purchased for under five dollars from the Welch Scientific Company at 1515 Sedgwick Street, Chicago 10, Illinois. It is 12 x 16 inches in size, made of metal and latticed so air can circulate easily and dry the objects to be pressed. Two straps encircle the outside and as many as 50 specimens may be dried at one time. Each bit of nature is placed between sheets of strong white ledger paper which go between absorbent felt paper and into the press. These papers, available from the company that manufactures the press, may be used over and over again. Classroom frames may be made from wood.

Scrap deadening felt may be secured from the lumber yard and used in place of the heavy felt absorbent paper. Heavy unprinted news may be used in place of the strong ledger paper. Using heavy magazines and catalogues instead of presses gives moderately good results.

Handle dried specimens carefully! Place a sheet of manila paper the size of the Dri-print paper on a sheet of sturdy cardboard. The latter is used for easier handling of the material to be printed. Make several trial arrangements on the manila paper. Now is the time to consider such design factors as emphasis, dominance, balance, unity, radiation, repetition and proportion. The extent to which design elements are used depends on the maturity of the age group involved.

We are now ready to work with the Dri-printing paper. Since it is sensitive to light, we must darken our workroom while easing our arrangements from the manila to the printing paper. Turn out the lights, pull down the window shades or draw the drapes! Place the printing paper on the cardboard, yellow side up. Check the arrangements to be sure they are the way you planned them. Then cover the entire specimen arrangement with a sheet of clean clear glass. Be sure the glass is larger than the paper that it's



Fourth-grader displays Dri-prints illustrating familiar barnyard animals. Class sketched animal silhouettes to use as stencils with fern-like leaves, flower clusters. Even words "Barnyard Friends" were Dri-printed same way.

covering! Dri-printing paper, developed dry by ammonia vapor, is made by the Eugene Dietzgen Company, 2425 N. Sheffield Avenue, Chicago 14, Illinois. It comes in blue, red, or black line, medium or heavy weight, with printing speeds of medium fast, fast and extra fast. A good all-purpose type to use is the blue line, medium weight, with a fast printing speed. It may be purchased in various sheet sizes from $8\frac{1}{2} \times 11$ to 24×36 inches. A package containing 250 sheets of the smallest size costs approximately a cent a sheet. This paper may also be purchased in rolls in widths of 24, 30, 36, 42 and 54 inches and in either 10- or 50-yard lengths. The latter type is desirable for doing large projects necessitating continuous lengths. Be sure to keep the unused portion of the printing paper well protected from light. It is wise to keep it in its original wrapper which light cannot penetrate.

Now for the exposure of the specimens to the sunlight. Best results are achieved when they can be taken outdoors. Place the glass-covered specimens in the direct sunlight being sure that neither your shadow nor any from objects nearby falls on the glass. When the paper turns a pure white it has been exposed enough and is then ready for the actual printing.

How long does it take for the yellow paper to turn white? That depends upon several factors—the time of the year, the time and type of day and the age of the paper being used. The best months to do Dri-printing outdoors are the summer months but successful prints have been made in the wintertime by using artificial light such as sun lamps. The best time of day is when the sun is directly overhead. Exposures at this time are often less than a minute. Later in the day or at a time other than in the summer months, one may need to expose paper for several minutes before it changes from its deep yellow tones to white. Don't try to print on a cloudy day. Work on some other art activity until the sun comes out. In cold weather, sunlight coming through large areas of glass may be substituted for the outdoor method.

When the printing paper ages, it assumes a tinge of the particular line color it is—blue, red or black. This paper is usable. However, when exposed to sunlight it will not turn a pure white but will retain tinges of color in the exposed areas.

Now for the printing. Place a small bottle (a slender olive jar is good) in a large wide-mouthed glass jar, gallon size or larger. In it put about two inches of liquid double-strength ammonia. This may be purchased at the drug store for about 25 cents. Cover the large bottle with a tight-fitting lid and allow the ammonia fumes to fill it. Roll several of the exposed Dri-printing papers together, yellow designs on the outside, and place them loosely around the small bottle quickly recapping the large jar. Watch the effects of the ammonia developer! If the fumes are strong enough, action will begin immediately. For instance, if a blue-line paper is used, the yellow design will turn to a yellow-green, green, then blue-green, blue, almost a blue-black. One could stop the action anywhere in the color sequence simply by removing the printing paper from the jar. If the jar has been opened several times to put new paper in or remove others, the strength of the developer is reduced and more time will be needed for the printing. Children call it "magic printing" for thus it seems to them when suddenly designs appear on the heretofore plain paper.

After children experiment with shapes from nature, they will want to make some of their own or use individually created ones in conjunction with those from nature. One class used Dri-prints for illustrating barnyard animals familiar to them. First the animals were sketched so that interesting silhouettes resulted. These were then cut out and used as stencils with weeds and grasses for the final prints. Even the lettering, "Barnyard Friends", was printed in the same way.

Dri-printing is adaptable to almost all grade levels. However, because of the processes involved it works better with fourth-graders and up. A challenging creative printing project, Dri-printing lends itself to much experimentation through arrangement and type of materials. And it's inexpensive. The only materials not already in the classroom and that cannot be secured from discards are the ammonia and Dri-printing paper. Best results are obtained if this type of print is made either at the beginning or end of the school year because of the overhead position of the sun at this time. Plan ahead! Print when it is fun to be outdoors—but enjoy your prints all year round! ■

MODERN APPROACH TO AN HISTORIC CRAFT



Pupil draws simple line sketch on tracing paper, tacks it face down on same size foam block. He transfers design to styrene by tracing over sketch.

15th Century craft goes modern, reaches new heights through innovation: styrene, possessor of properties as diversified as tomorrow.

By **JOSEPH A. CAIN**

Art Instructor
W. B. Ray High School
Corpus Christi, Texas

Printing with wood blocks has been common since as long ago as the early part of the 15th century. All this time graphic artists have used their talents with wood, linoleum, metal, plaster, clay and other materials to develop various types of print-making methods.

The general revival of the various graphic processes in art education programs around the country and the accompanying interest and enthusiasm for exploration and experimentation with new and old materials have been the inspiration for our use of styrene foam blocks for making prints. The technique described here is intended for those who have not had broad experience in the graphic arts field—for beginners, if you please. And of no less im-





Carving design into block is done carefully with paring knife to avoid breakage of fragile styrene.



Using sponge pupil applies several coats of tempera paint to prepare, build up printing surface. Colors of areas may vary.

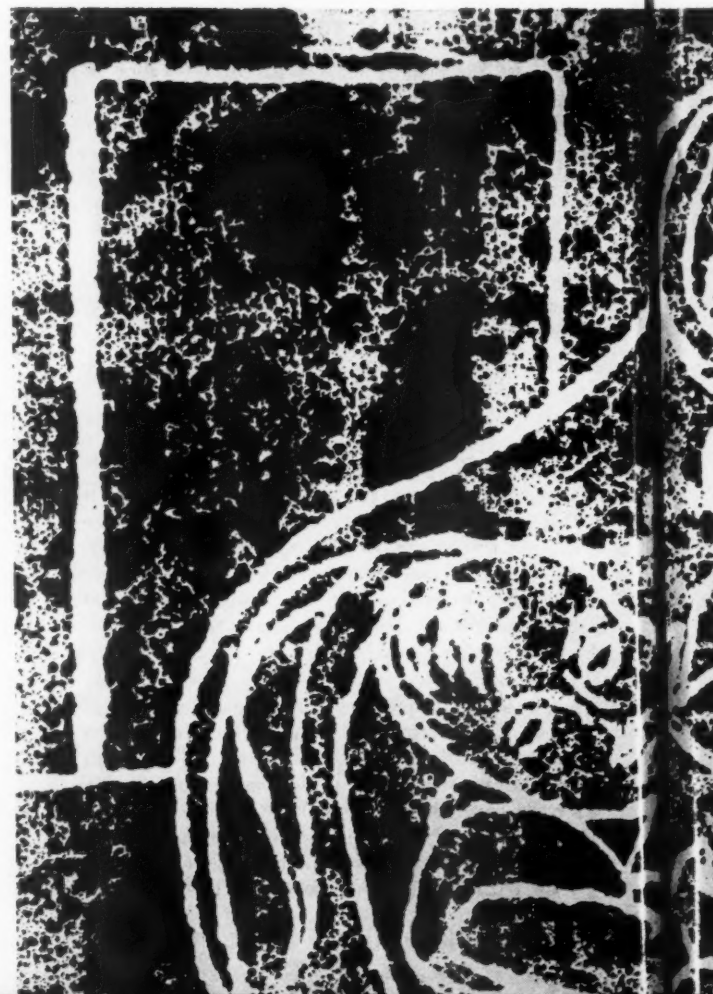
portance the materials involved are few and by most standards inexpensive.

Every individual, child or adult, reacts to the use of printing materials in much the same way. Give anyone a printing set or block and his first impulse is to ink the printing surface and press it on some type of material to make a print. It is this easy handling that gives print-making its unique values. Even printing with prepared blocks is educational, for it soon develops a desire in the individual to create his own designs and to prepare his own blocks.

After having experimented with several simple relief printing methods such as potato and linoleum block printing, the student may be eager to try printing with some new material—for example, styrene foam blocks. They come in a variety of sizes up to 12 x 36 inches and from one-half to one inch in thickness. The correct handling of this material may be demonstrated in a very direct and extremely interesting manner by producing simple designs and completing them in a fairly short period of time.

The individual students make sketches which have a few simple lines and shapes. After selecting a sketch, first draw it full size (the size the finished print is to be) on tracing paper. The outlines of the drawing should be well defined and sometimes it is advisable to go over the drawing with a heavy pencil to make the lines clear.

Using straight pins or thumb tacks, attach the drawing face down on the foam block since most printing blocks are carved in reverse. With a pointed pencil, go over all of the lines, pressing down firmly in order to make an impression on the face of the block. If necessary, emphasize all of the





Eager to pull first proof students carefully center absorbent paper on inked surface of block. Jan holds paper in place to prevent smearing as Suzanne makes impression by rubbing palm of her hand across it. Final print is shown below.



details directly on the face of the block before starting to carve.

A single-edged razor blade or a sharp stencil knife is used to carve out all of the lines. The line cuts should be V-shaped and about a quarter of an inch wide at the top. Inasmuch as styrene foam is a very fragile material, care should be exercised in the handling of the block during the carving process. If mistakes are made in the carving sequence, remember that the reverse surface which is the same as the front may be used to carry out the design.

The use of other instruments to create details and other effects becomes a natural procedure after a little experimentation. For example, bottle caps, tin cans, funnels and other objects that have interesting edges or rims may be pressed into the soft surface of the foam to create interesting textural and surface variations.

In the inking step of the printing process any type of paint except lacquer-based paint may be used. Lacquer will dissolve the surface of styrene foam. Using a sponge loaded with paint, one should apply a base coat; then gradually build up the paint on the printing surface. As a variation of the inking process, several colors may be applied in different areas to create a polychrome print.

The actual printing of the block may be done on any absorbent paper. Place the paper on the inked surface of the block, taking care to center it on the block. The impression is then made by rubbing across the paper with the palm of the hand. Care should be exercised in holding the paper in place during the rubbing to prevent smearing the print and make sure the whole surface is rubbed.



Refinements are made after proofing. If design proves unsatisfactory, block may be reversed and process repeated.

By inking the block before each impression, many prints may be made from the same block. Water soluble paints can be washed out of the porous styrene and the printing procedure carried out in other colors.

The utilization of styrene foam blocks in the production of prints shows an interesting and varied development over other more conventional materials. For the reason that it is very easy to carve, the student will be able to create large prints with greater ease than he could with linoleum or wood blocks. One fact stands forth: the flexible qualities of styrene foam and its possibilities will be an inspiration to the creative student for the expression of original, unusual and beautiful prints in an historically important area, graphic arts. ■



Porous property of styrene adds detail interest to "Clown". Water-soluble paints wash off, allow color variance.

STRAWS IN THE WOOD

So simple an activity as gluing straws to sticks
resurrects old southwestern craft. It seems doodly
at first, but maintains intense pitch of interest.

By **CONSTANTINE AIELLO**

Art Director, Taos Municipal School
Taos, New Mexico

It's an old southwestern craft—using wheat straw as decorating material—and the old-timers were decidedly meticulous and painstaking about it. Golden bits of straw were actually inlaid in carefully gouged dark-stained wood. For school work a short cut seemed advisable since the advantages of casein glue enable us to by-pass the problems of inlaying. The materials needed besides sticks and

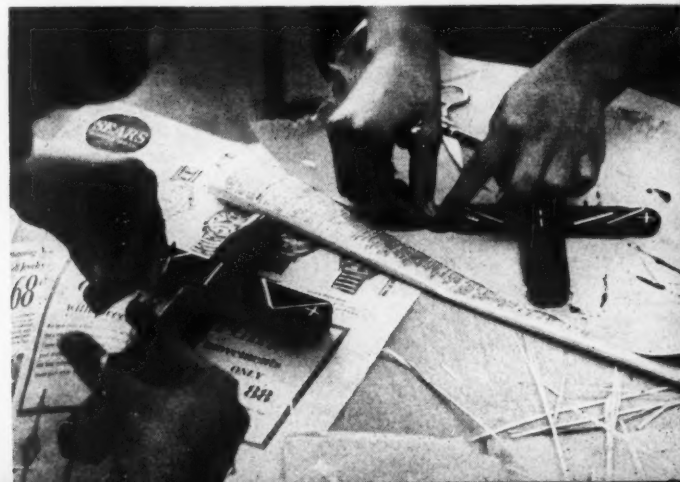
straws include thinned black tempera, scissors and bobby pins (with the kinks straightened out by pressing with pliers) for use as tweezers.

The art teacher prepared a few samples in order to determine what mechanical problems were involved, and then decided to experiment with one fifth- and one sixth-grade class. With the samples as motivating materials, the ap-

Pupils prepare wooden crosses by sanding, applying black tempera paint properly thinned to prevent powdery film.



Splitting, cutting straws desired size begins decorating phase. Fingertip pressure adheres gluey straw to surface.





Spontaneous planning and cutting straws go hand-in-hand for Lena. Students discover numerous designs evolve from various geometrical shapes and homemade cross form lends itself to these design units while being small enough to prevent tedium.

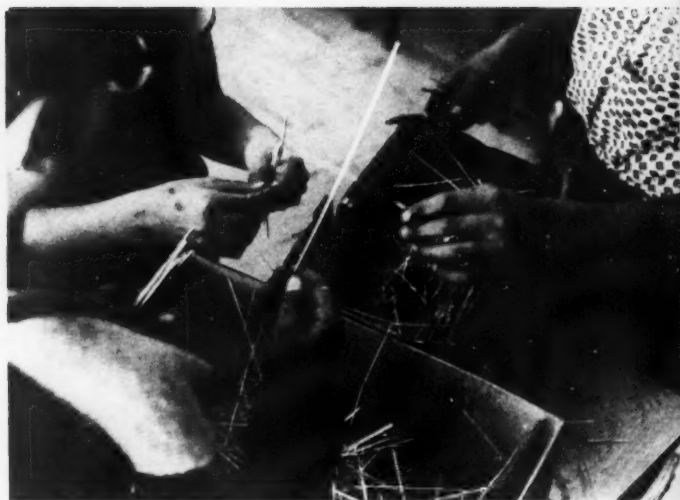
proach to the project was explained in rather general terms. To serve as a springboard for creating design units, the parallelogram was used to show the numerous possibilities that can evolve from various combinations. Other geometrical shapes were suggested for different effects. Finally, the teacher encouraged the children to do more thinking about the project and asked them to bring in a small wooden handmade cross for a beginning session two weeks later. The cross form was chosen for several reasons: (1) in the southwest it is the traditional form for which this kind of decoration was used, (2) it lends itself to geometrical design units, (3) it can be small enough to prevent tedium in this type of activity, and (4) the approaching Christmas holiday seemed a suitable time for this kind of item—though this activity need not be a seasonal one. A smoothly sandpapered wood surface is of considerable help. Prepared crosses were painted with black tempera thinned to the consistency that will cover the wood without leaving a powdery surface. Wheat straws were split with fingernails or scissors to desired widths and then cut into desired lengths and shapes. For convenience and cleanli-

ness bobby pin “tweezers” were used to hold the bit of straw as its underside was brushed over a drop of casein glue that had been placed on a piece of scrap paper. Still in the tweezers, the straw was carried to its proper place on the cross and gently pressed with a clean fingertip. This sounds like an appallingly slow process. On the contrary, pupils became so interested, once started, that they continued to completion with intense application.

At this stage of the procedure many unexpected things happened. Some children couldn’t be bothered piecing their designs. They simply overlapped straws (as for instance in making star shapes.) Others filled in large areas fairly solidly with straws and happily left counter-balancing areas of black showing. Still others used seed clusters and dried “flowers” from weeds and wild plants to augment the straws—and they began to seek other types of straw. This first attempt showed pupils responding with more eagerness towards achieving patterns than in executing the patterns with care and cleanliness. Nevertheless, though falling somewhat short of precision and neatness, some of the results were charming indeed. ■



Students brush under side of straw over drop of casein glue, handling each bit with uninked bobby pin tweezers.



Boys carefully examine harvest of wheat straw for use in decorating perhaps as their ancestors did many years ago.

Revival of old craft results in beautiful array of crosses. Even through impatience beauty was sustained. Overlapping straws form stars, wood counter-balances solid areas, seed clusters, dried flowers, grasses add special interest.



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Erich Heckel is known as one of the most important German Expressionists of this century. He was born in Dobeln, Germany, in 1883. From 1897 to 1904 he attended the *Realgymnasium* in nearby Chemnitz. It was there that he first met Schmidt-Rottluff and together they began to work on artistic problems. Heckel had already tried his hand at poetry but after his graduation in 1904 and a move to Dresden he dropped writing and took up painting.

Heckel's original purpose in going to Dresden was to study architecture. But soon after his arrival he met Ernst Kirchner and Fritz Bleyl. The three young artists began to paint together in the studio that Heckel had set up in an empty store in the Berliner Strasse. The following year (1905) Schmidt-Rottluff arrived in Dresden and was drawn into the group of young artists which organized itself as *Die Brücke*. It was not long before others joined including Emil Nolde and Max Pechstein.

In 1906 Heckel gave up his architectural studies to devote full time to his painting. At first his work had been quite naturalistic but the influences of African and south Pacific arts plus the work of Gauguin and Van Gogh caused it to become more angular in design and subjective in content. Many of his works suggested a desolate and lonely world and a distinctly unhappy outlook on life.

In 1912 he met Lyonel Feininger and Franz Marc, two painters who had been experimenting with the cubist-futurist approach to painting and were producing a more dynamic form of expression. As a result of these new friendships and influences, Heckel's work took on a new lyrical feeling making use of strong rays of light, directional lines and more brilliant color.

During the 'Twenties and 'Thirties, Heckel's art was generally more decorative in color and quieter in mood. Colors were still intense, but not so highly emotional in quality. His permanent headquarters now was Berlin, and he remained there even after the Nazis took over. As might be expected, his work, along with that of the other Expressionists, was condemned by the Nazis, and 729 of his paintings and graphics were confiscated. Thirteen were shown at the famous Munich exhibition of "degenerate art" in 1937.

In 1944 his studio was destroyed in the bombardments. Many of his graphic works were lost together with all the wood blocks, lithographic stones and etching plates. First he moved to Carinthia and then later to Karlsruhe where he accepted a teaching position at the Academy of Plastic Arts.

Self Portrait

is reproduced through the courtesy of
The Museum of Modern Art

TIN CANS ARE SHEAR ART



In the fourth-grade classroom the sound of snipping tin shears heralds birth of tin mosaics. Designs drawn on paper are transferred to painted 5x11-inch boards. Girls trim squares cut from flattened tin cans to suit designs.

By MELBA MOSS WALTON

Burgess School
Atlanta, Georgia

Beauty in tin cans? A group of fourth-graders thought so. While they were making Christmas decorations from tin can lids by cutting out four wedges and bending the lid into bell shape, I suggested that they make designs using the scraps of tin.

The children were soon absorbed in a new, inexpensive, unusual and interesting activity. Their interesting and colorful designs led to a discussion of how we might preserve them. Thus tin can mosaics were born.

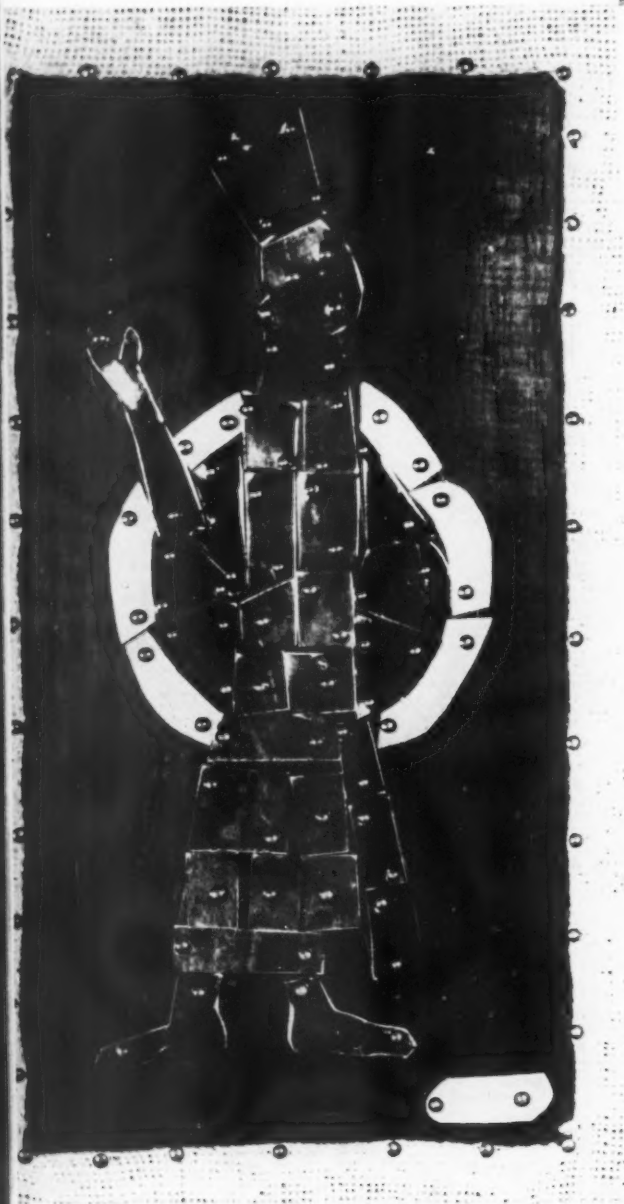
We used the ends of apple crates for background, sawing the one-inch boards to 5x11 inches. After sanding them we painted them with flat black paint.

The children's designs were first worked out on paper then transferred to the boards.

With tin snips we cut out the bottoms and seams and flattened the cans into sheet tin. (Old gloves help to protect the hands while cutting tin.) From the sheet tin we cut strips about one inch wide, then cut these into one-inch squares. The squares were further trimmed into shapes to suit our designs.

To fasten the pieces of tin to the board we decided on linoleum nails. These have round heads and come in two colors, brass and silver, which add to the beauty of the designs. These few materials we needed—boards, flat black paint, saw, linoleum nails, sandpaper, tin snips, hammer and tin cans—for shear art! ■

Fastening tin sections of Oriental gentleman, left, knight in shining armor, right, to board with brass or silver round-headed linoleum nails adds even more interest. Final touches are burlap frame, artist's name plate in corner.





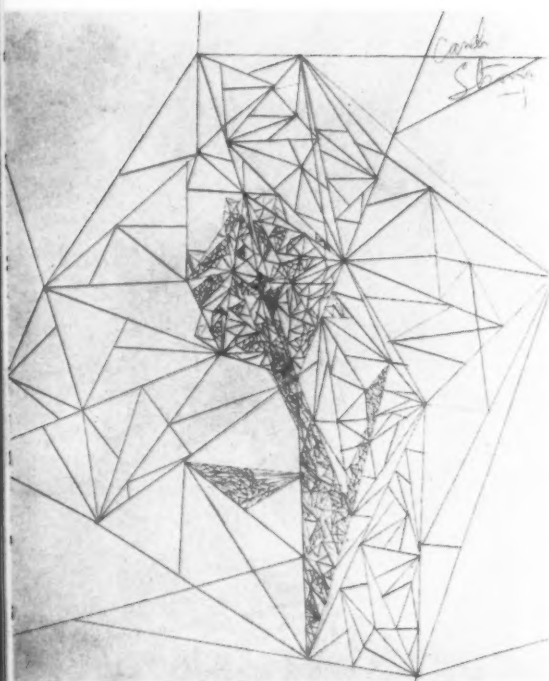


Geometric drawing? It's not so rigid as it seems and didactically its purpose and depth are certain. Its discipline demands careful handling of receding and advancing areas and to get three dimensions in such drawing tests vision, patience, perseverance.

By ROBERT HENKES

Hillside Junior High School
Kalamazoo, Michigan

THE TRIANGLE—ETERNALLY



One approach starts with lines; idea grows as triangles suggest forms such as flower.

Because of its apparent rigidity geometric drawing may indicate a type of academic or objective approach. Yet through further study one realizes the purpose and the depth involved in such an expression.

Geometric is simply a term indicating the source of motivation for an approach to drawing. In the field of geometry certain mathematical symbols are used such as the triangle, square, circle, rectangle and trapezoid. If you analyze nature you soon realize that all elemental shapes are of this order, perhaps modified in varying degrees. And so in using these "natural" shapes the student learns the basic structure of the things from which his idea evolves. The apparently abstract quality of the drawing is not due to an abstract way of thinking or doing but to an elementary way of constructing one basic form upon another or dividing a basic form into innumerable parts.

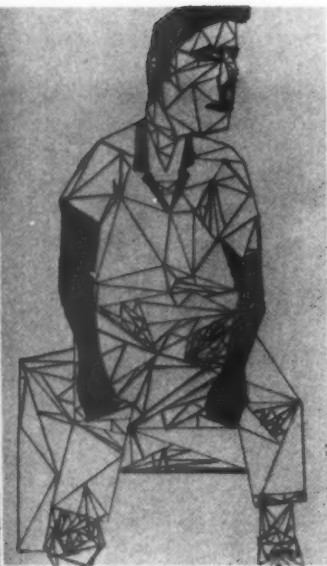
In projecting this form of drawing it may be advisable to introduce only one mathematical symbol. Later more challenging ideas may be met by the use of numerous symbols interwoven. First let us consider the triangle.

Two approaches are suggested here. One is to lightly sketch an idea to provide a starting point. After the sketch is complete or near completion alterations of the drawing are made in the form of triangles. As the drawing develops in detail no segment of the idea should be destroyed. It must always remain recognizable even though it may appear abstract.

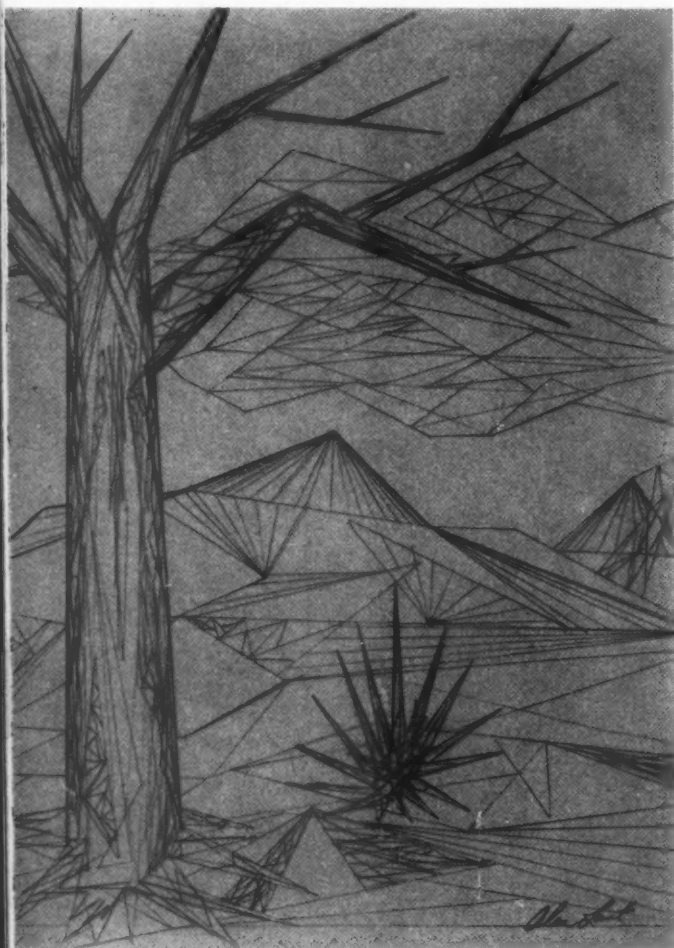
In order for the significant idea to be retained additional



Process of shading with triangles creates three-dimensional effect. The larger the triangles the lighter the surface.



Idea of subject may provide starting point. When it has been sketched in, triangle drawing need only maintain it.



Visible here is whole pattern of development of student drawing from triangles in abstract design to semi-realism.

lines are drawn to form additional triangles which, in turn, serve two important purposes: to reinforce the essential ideas through detail and to execute three-dimensional qualities by the use of dark and light. As more triangles are developed within a given area the drawing begins to reveal a shading technique quite different from common approaches.

The other approach is to begin with line directly and develop an idea as the lines move into space. The experience of "breaking space" with line is exciting and when the lines make contact with others to form shapes a new experience has developed. The ideas may be motivated in numerous ways but stimuli of a visual nature should be provided.

What actually happens in each approach? In the first a model or still life setup may be used and after the drawing is "sketched in" the triangular development begins. This must proceed directly from the visual stimulus, the model or still life setup, so that a proportionately correct structure is represented. For example if a wrinkle is evidenced in the clothing of the model the student uses the wrinkle in initiating a new triangular shape. Furthermore if the wrinkle indicates a receded portion of clothing the area is developed so numerous smaller triangles form either a detailed section of texture or a three-dimensional quality of "roundness".

Incidentally, the wrinkle is caused by a change in the basic structure of the model. A change of posture will change the formation of clothing. Thus the position of the model actually dictates the triangles to be formed.

Because some adolescents will prefer not to work from visual stimuli they may initiate a type of expression that develops as the idea enlarges or changes. A single line will begin the expression and as each succeeding line "breaks" the space an idea may be conceived. It is at this point that the idea is then extended in different directions. The expression may continue in a line concept with variations to indicate differences in quality. For example as a line proceeds upward a sudden change of direction will suggest a potential triangle but it will also indicate the beginning of an "agitated" area. The repetition of similar triangles will serve as a suggestion to return to this area and develop it into an idea. As the line or lines continue to break space more triangles result which lead eventually to new ideas.

Geometric drawing is evaluated by three predetermined purposes: maintenance of the original idea (in the second approach by its arrival), the handling of recessive areas and the presence of three-dimensional quality.

The original idea must always be evident and the final expression must not only reveal this initial idea but do so in a more rigorous manner.

If the idea is lost before the expression is complete it must be reinserted through recessive and three-dimensional areas by use of the triangular process of shading. Each recessive area must be studied to determine if it is to recede as a flat or a three-dimensional surface. For example assuming that windows set back into a house the student must break up these areas into small triangles and work the surrounding areas into larger triangles. The larger the triangles, the lighter the surface.

In the final analysis the geometric drawing should closely represent the natural stimulus in its basic structure revealing three-dimensional qualities, textured area, details, receding areas and shadows—all through the triangle process. ■

BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By **IVAN E. JOHNSON**

Professor and Head
Department of Arts Education
Florida State University, Tallahassee

THE ARTIST IN HIS STUDIO by Alexander Liberman, The Viking Press, 625 Madison Ave., New York 22, N.Y., 1960, \$17.50.

The documentary exhibition *The Artist in His Studio* which was staged last year at the Museum of Modern Art in New York, has been incorporated into book form under the same title—the author, Alexander Liberman, having compiled the photographs for the original exhibition.

A great deal has been written in biographies and the press about the working environment of the artists of our time but rarely have we gained the insights about the artist that Mr. Liberman reveals through his photographs and observations. With taste and exceptional visual sensitivity the author has recorded the artist's working environment with a minimum of romanticism.

Secondary school students (and even college students) are often fascinated with the way an artist works in his studio. *The Artist in His Studio* will interest them. These students however should read the text Mr. Liberman has written to accompany his photographs for it is in this that the artist's philosophy and environment are related. The studio environment is revealed as functional (to the individual) and reflective of the artist's purposes.

Obviously in the inclusion of Cezanne, Renoir, Monet and Bonnard, Liberman could not show the artist actually at work. In these instances the artifacts and environment that formed the studio setting enlarge the picture we have of these painters and their work.

Since 1947 Mr. Liberman has traveled extensively gathering material for *The Artist in His Studio*. He has recorded interviews, photographed formally and informally and gathered much material from the families of the painters. The treatment is fresh and perceptive. Liberman has enriched our knowledge of the way artists live and work through his *Artist in His Studio*.

■ ■ ■

MODERN PAINTING: CONTEMPORARY TRENDS, Edited by Nello Ponente, a Skira publication, The World Publishing Company, 2231 West 110th St., Cleveland 2, Ohio, 1960, \$27.50.

Andre Malraux once remarked that with the flood of deluxe publications of books on art with beautiful large illustrations everyone could have an art gallery. *Modern Painting: Contemporary Trends* is one of the latest in the series of super-books replete with 100 magnificent full color reproductions of paintings of contemporary artists. The book is more than a picture

book however. Nello Ponente, the editor, has prepared an excellent text on the collection of works by an international group of painters. In this country Clement Greenberg, Dore Ashton and Richard Goldwater have done much to awaken us to the new dimensions and purposes of the contemporary artist. Nello Ponente carries us one step further in that his scope embraces international criticism and commentaries. His analyses of the artists' work are superbly written. They enable us to understand and identify readily with the purposes which the work projects.

Modern Painting: Contemporary Trends is organized to present groups of painters whose concepts or sources are related. No attempt is made to hold to established categories or geographical groupings. This is as it should be if the book intends to picture contemporary trends which are international in scope today. Mr. Ponente points out that Sidney Janis' *Abstract and Surrealist Art in America* (published in 1944) lumped such painters as Morris Graves, Mark Tobey and William Baziotes together as surrealists. He suggests that actually this grouping was not so arbitrary or incongruous as it seemed then because the evolution and new definitions in painting since 1944 have shown new relationships. It is for this reason that the author has traced the metamorphosis of cubism, surrealism and other "isms" in contemporary painting. This latest of "book galleries" will stand apart from others in that its text has a depth and objectivity which is sound and written with great insight.

■ ■ ■

TALENT AND EDUCATION by E. Paul Torrence, University of Minnesota Press, Minneapolis, Minn., 1960, \$4.50.

Out of the hysteria in recent years over the quality of education in our schools a keen interest in identifying, developing and utilizing talented young people has emerged.

Admirals, rocket scientists and corporation executives have proposed all kinds of non-professional solutions for educating youth believed to have exceptional abilities. From the ranks of the professional educators recently have come some interesting studies and proposals for the education of students considered to have "talent". A very stimulating and valuable book on this subject, *Talent and Education*, has been edited by the staff of the College of Education, University of Minnesota, under the direction of E. Paul Torrence. Actually, Dr. Torrence considers *Talent and Education* a progress report on (continued on page 40)



THE ART ROOM EXPANDS

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Studying contemporary museum art works during conducted custom-tailored tour enables class to learn through seeing.

By **WANDA HILL**

Dallas Museum of Fine Arts

Paintings by Big Bow or Mopope on display in the school art rooms, 40 sixth-graders touring an exhibit of contemporary Italian sculpture, "Cowboy" Kelly paintings appearing on educational television are just a few of the activities taking place in Dallas. Although the teachers have always utilized community resources and the museums have been very interested in cooperating with the schools, a Museum Program of Youth Activities sponsored by the Dallas Junior League has been organized to act as liaison between the museums and the schools in order to provide a more extensive and comprehensive cooperation.

The Dallas Museum of Fine Arts and the Dallas Museum for Contemporary Arts are two of nine cultural institutions participating in this program. While it spans many subject areas it is of particular interest to art teachers.

The Zoo, Aquarium, Museum of Natural History and the Garden Center provide sources for sketching trips and more extensive services are being offered in art programs at the art museums.

Each museum is offering "custom-tailored" tours conducted by Junior League volunteers or staff members who have prepared the commentary especially for the age and size of the group as well as for the emphasis desired by the art teacher (appreciation, media, technique, etc.). The museums offer information to the teachers about coming exhibits and make available many of the catalogs prepared for these exhibits.

In addition to organized field trips teachers are encouraging their students to take advantage of the art museum facilities after school hours. When a field trip is not feasible the Dallas Museum of Fine Arts has initiated a loan exhibit program that provides teachers with the opportunity to use original paintings, prints and crafts as well as excellent photographs from its permanent collection. Often these loan exhibits will motivate casual or conducted trips to the museum. These loan exhibits may be used with the purely aesthetic approach or may be correlated with the curriculum.

Evelyn Beard, art consultant for the Dallas Independent School District, recently reminded the art teachers of Dallas that "Seeing is our business. What the children see, what they learn through seeing is our responsibility." And to assist the teachers in making sure there is much to see the Dallas Museums of Fine Arts and Contemporary Arts are making their marvelous facilities available to the schools. ■



Lesson on Indian painters is more eagerly discussed and understood with aid of original works loaned by museum.



"Famous Families in American Art" exhibit at Dallas Museum of Fine Arts is example of quality displays available to teachers, students through conducted or casual visitation. Above exhibit is beneficial to art, American history classes.

FLIP

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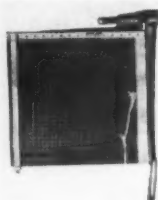


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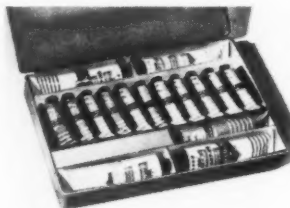
A time-saving device that will spare you endless clean-up jobs is an easy-to-operate portable spirit duplicator. It copies anything you can type, write or draw. Simply prepare a paper master and print the copies you need. The duplicator makes the same clear, sharp copies as big costly rotary machines. It prints one to five brilliant colors at once, from postcard size to 8½x11-inch sheets. Notices, letters, charts, maps, worksheets are a few of the uses for the portable duplicator. Further information will be sent if you write No. 173 on your Inquiry Card.

Protect yourself and those who come to your room to use the paper cutter with



safe Premier Trimmers, featuring a tension spring that keeps the tool steel hardened blade in an upright position unless it is brought down deliberately. Another safety feature is the "Slide Gide" which accurately sets to machined markings, permitting quick, accurate cutting without contact near the blade. Further information on the trimming boards, available in a wide range of sizes for school use, can be obtained by writing No. 175 on your Inquiry Card.

With only one economical line of colors, it is now possible to teach painting in four different mediums—oil, water, casein or



plastic. By mixing the firm's all-purpose artists' colorants with any of the four new Un-Art-Co unpigmented bases, true artists' colors are produced. The Un-Art-Co palette of two colors, plus black and white, are of high quality and unmatched intensity. All colors and bases are intermixable. If you want your own Un-Art-Co set, write No. 176 on your Inquiry Card.

Designed to stimulate the imagination and creativity of the young child at home, an eastern crayon manufacturer recently distributed a crayon project to various television stations throughout the country. The

project shows the child how to make quick-and-easy frames for his own art work. The frames in the "Children's Art Gallery" project are made of brown paper bags and construction paper. Simple crayon techniques are used to "pickle", "antique" and "grain" them. Pictures slip in and out easily to change the exhibit. The project makes only one suggestion to the young child: "draw what you see around you." Write No. 174 on your Inquiry Card for additional details.

The Printmaker's Press is an all around graphic art press with compact simplicity designed for educational and professional use. Two interchangeable beds print etching, woodcut, monotype, lithographs and photo prints. Large size etchings can be produced—up to 16 x 24 inches. The hand press is portable and clamps to the edge of any sturdy table. You can find out more about the Printmaker's Press by writing No. 180 on your Inquiry Card.

You have probably been aware of the problems of left-handed pupils for a long



time, and now you can do something about it. An eastern firm is offering a free, illustrated booklet "Scissors by JA-SON—with new facts on Lefties", containing complete information on their line. The colorful 12-page booklet shows how better cutting results may be obtained and gives specifications for all Cushion-Grip models. Emphasis is given throughout to the Cushion-Grip, a patented handle covering of soft, brightly colored vinyl, which cushions the fingers for more comfortable cutting. The specially designed blades of the Ja-son Lefty scissors result in effective smooth-cutting action. Get your copy of this interesting booklet by writing No. 181 on your Inquiry Card.

A significant development in the field of woodworking has been announced by an Illinois company. On a conventional seven-inch woodworking vise the jaw has been moved 2¾ inches to the left of the guide bars and spindle. The new seven-inch offset vise makes vertical clamping as convenient as in a ten-inch vise and has the same strength and quality as the ten-inch vise, at less cost. Write No. 177 on your Inquiry Card for further details.

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shaped like turtles, alligators, etc. And, it's fun to combine clay with other materials. For example, this horse is made of clay, wire and rawhide lacing. Relief or incised decoration adds interest to bowls, sculptures and costume jewelry. Objects can be painted with showcard colors and given a transparent glossy finish with white shellac or Amaco Glaze Surfer.

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college have been considered with a complete line of up-to-date, accurate and low-cost outline maps available from an eastern map company. Featuring clear, bold line for easy reading, the maps are printed on sturdy white bond paper. Complete details on types of maps, specific land areas, prices and delivery will be sent you if you write No. 178 on your Inquiry Card.

You'll find satisfaction in helping your naturally gifted students develop their creative abilities with a new form of paper-mache. Shreddi-Mix is a non-toxic mixture, safe for any youngster to use. Mixed with water and kneaded to a pliable compound, it can be used to model relief maps, animals, people, landscapes, vehicles, masks and model railroad layouts. Shreddi-Mix completely eliminates the messiness of making paper mache. You can write No. 179 on your Inquiry Card for further details.

A handy all-purpose saw-knife with exclusive design holds the saw blade or knife blade for use as a keyhole saw or knife in the cutting of wood, metal and a variety of materials. Introduced by an eastern manufacturer, the contoured 6½-inch aluminum handle, die-cast in two sections, has storage area for three razor-sharp knife blades and

blade guard. A hole at the tip of handle is designed for hanging the tool on nail or



hook. Complete details will be sent if you write No. 182 on your Inquiry Card.

The perfect day to play with clay can be today. Moist clay, modeling clay, Marblex, Mexican pottery clay and modeling dough are catalogued, described and priced in literature from an Indiana art supply manufacturer. Their lines of crayons and paint sets are also described and illustrated. Featured in the line are Justrite dustless colored chalkboard crayons which write smoothly on green chalkboards and erase easily and completely. No special type of eraser is necessary for effortless cleaning of the board. The chalk is available in a variety of pastel shades. For further information about craft clays and crayons, write No. 183 on your Inquiry Card.

The art of ORIGAMI

Paper Folding,
Traditional and Modern
by Samuel Randlett

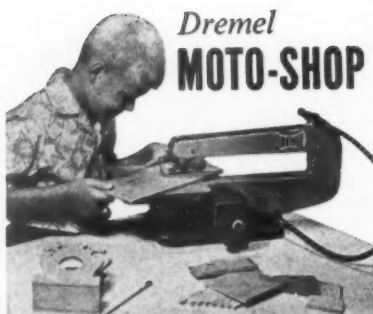
The first comprehensive book by an American on paper folding—a fascinating craft, a method in preliminary design, a sculptural art that can be of the greatest simplicity, also complex and symbolic. Clear instructions for making 68 origami figures from simple models to complicated forms, both traditional and many new ones. Extensively illustrated with 48 photos and 541 meticulously accurate diagrams by Jean Randlett.

Preface by LILLIAN OPPENHEIMER, Founder and Director of the Origami Center

Introduction by EDWARD KALLOP, Associate Curator of Exhibitions, Cooper Union Museum for the Arts of Decoration

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Books of Interest

(continued from page 32)

research related to the problem of identification, development and utilization of talented young people in our schools.

Research specialists in psychology, sociology, curriculum, human development and testing have collaborated in presenting an analysis of talent and educational processes that nurture it.

The scope of the book embraces talent in all areas such as sciences, the arts and the social sciences. A relationship between increasing specialization and special abilities is cited. The editors point out that until recently the public and many professional educators have been preoccupied with meeting the demand for scientists and engineers. This they suggest is short-sighted. In the next decade there may well be a demand for talent in the social sciences and the humanities. Thus a balanced approach to the education of youth is believed of vital importance.

The research cited in *Talent and Education* has implications for all areas of education. Art educators will find John Anderson's chapter on "The Nature of Abilities" particularly interesting. His observations on general ability and creativity are illuminating.

A section of the book devoted to action and research ideas is thought-provoking. It suggests some frontiers which we need to explore; many of them propose new ideas and procedures which have not as yet been explored. One curious item is included in *Talent and Education*. It is a list of "One Hundred Notable Americans". The list is a questionable one in that it tends to represent a criteria for selection which is not consistent with some of the observations of the rest of the book. Missing from the list for example is Frank Lloyd Wright while George Gray Barnard and Frederick MacMonnies are listed.

The need for a good supply of arts and crafts materials in providing an enriched program is mentioned by Dr. Arthur Lewis. Unfortunately no suggestion is made as to the most effective use of these materials in enriching the creative experience of the talented student.

■ ■ ■

THE VISUAL ARTS TODAY by Gyorgy Kepes, Wesleyan University Press, Middletown, Conn., 1960, \$6.00.

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In *The Visual Arts Today* Gyorgy Kepes has brought together and edited a monumental collection of statements by some of the leading artists, designers, critics, photographers, anthropologists and philosophers of our time. There are four major groups of essays in the symposium: (1) a group of seven articles dealing with the background of the visual arts today; (2) statements pertaining to motivations, goals and methods of more than a score of artists; (3) a series of essays reviewing the newer media of the arts and (4) an interpretation of the relationship of art and science and the values inherent in artistic expression.

Paul Rand writes in *The Visual Arts Today* that "... never in the history of mankind has a visual artist been subjected to such a barrage of sensory experiences . . ." Although he means the advertising artist he might well have included all artists.

The essays included in Mr. Kepes' symposium will help his readers view objectively the artistic milieu of which we are a part and to see the new directions we seem to be taking. Because of the richness and diversity of content it is not easy to cite any particular contribution as being the most effective. It is notable that Mr. Kepes has been able to edit and bring together so many observers and yet achieve a cohesive commentary on the visual arts today.

MOSAICS FOR SCHOOLS, a 16 mm, color and sound film produced by Frank Bach and Reino Randall, (10 minutes running time), Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif., Sale, \$120; 3-day rental, \$6.00.

If one has any doubts about the use of mosaics with elementary children they will be dispelled on viewing *Mosaics For Schools*. Frank Bach and Reino Randall have produced a color film showing the evolution of a large mosaic mural designed and made by children in an elementary school. The mosaic mural was designed by the pupils to show their community and in the film we see the scenes the pupils decided to show. We see the children in the process of painting a large mural in tempera as part of their planning for the mosaic. Techniques and processes in the handling of mosaics are introduced as the mosaic mural shapes up. Wall panels, decorative objects and architectural uses for mosaics are also

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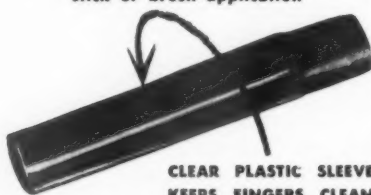
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presented so that the viewer may see various ways mosaics can be used.

Glass tesserae seemed to have been used in the school situation shown in the film. Only occasional reference is made to bathroom tile and other less expensive materials available for mosaics in most school communities. The art teacher is shown applying the grout. One wonders if this were not a process the children would enjoy doing. One of the most effective parts of the film is the way in which mosaics were matched with the original tempera mural. It helps viewers to grasp the technique of developing a mosaic. Another good feature of *Mosaics For Schools* is the emphasis on the contribution each child makes to a group project.

■ ■ ■

FREEHAND LETTERING by H. Wil-
mont Richardson, Sterling Pub-
lishing Company, 419 Fourth
Ave., New York 16, N.Y., 1960,
\$4.95.

Wilmont Richardson's *Freehand Lettering* is designed as a handbook for those who would learn this technique "on their own". Included in the book are a brief orientation to freehand lettering and an extensive number of plates of alphabets. Many of the alphabets are derived from type faces and seem unlikely specimens for freehand lettering. Some of the lettering forms are time-worn. Although several modern letter forms are presented *Freehand Lettering* tends to emphasize alphabet forms that have become clichés. The author's advice to the beginner is good.

■ ■ ■

THE ART OF PICTORIAL COMPOSITION by Louis Wolchonok, Har-
per and Brothers, Publishers, 49
East 33rd St., New York 16, N.Y.,
1961, \$7.50.

Generally the anatomy of composition has varied from generation to generation, century to century, according to the concepts of the artists and teachers of the time. While it is often believed that principles of composition (or design) can be formulated of universal or constant truths, concepts of composition often vary according to the perception of those who espouse them. Louis Wolchonok's *The Art of Pictorial Composition* is a case in point. He has taken into account the traditional theories of composition as well as those held by some of the contemporary painters. However he does not draw

on those concepts stemming from the art of India, China and Japan.

With a generous use of black and white analytical drawings the author illustrates the principles of composition. It is his purpose to show readers many possibilities in spatial arrangement. He believes the reader should experiment continuously evolving many variations of a theme. His cubistic treatment tends to dominate the compositions shown. The chapters on figure composition and the development of a motif in unusual shapes relieve the monotony.

Although Wolchonok deluges his readers with illustrations the book will be most effective to its users when they are creating compositions by putting into practice the principles as he presents them.

Professionally . . .

(continued from page 5)

material issued was a special promotion kit by The American Crayon Company. In the folio (see cut) a resumé of the best methods of tying in with this program was shown and described. Among the suggestions was the use of qualified speakers for service clubs, church groups, and women's civic organizations. Detailed ideas for exhibits, demonstrations and workshops were also outlined.



Particular emphasis was given to the vital role art education plays in the development of youth, and the many challenges it faces today in our educational system. Included in the folio was the Viktor Lowenfeld Memorial Edition of *Everyday Art*, which has been instrumental in bringing about a better understanding of the work and philosophy of today's art educator.

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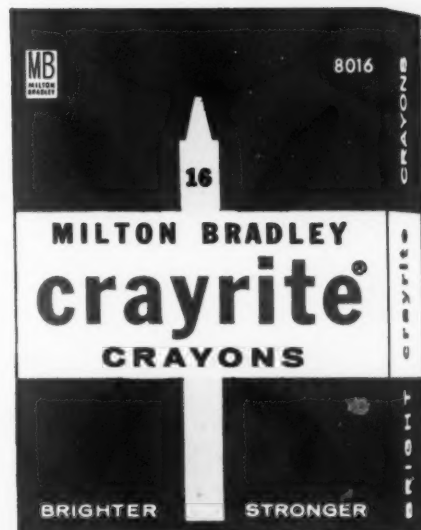
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